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American Pictures at the Trans-Mississippi and International Exposition at Omaha,  
Nebraska

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commercial value. They live in small settlements made up of *hogans*, or wood and sod shelters near struggling patches of corn, where there is a small amount of lower land with some moisture. Tli-ich-na-pa is a characteristic squaw, with much more angular, rugged features than the domesticated Pueblo Indian. They are given to ornamentation, and the silver necklaces, rings, bracelets, belts and bits for the horses are much prized and sought for by all the neighboring tribes. All this silver stuff has a distinct value, as each piece is made of some standard United States coin. Buttons for moccasins are made of dimes, while the large oval-shaped disks used on their belts are each one made of a silver dollar. In trade, the labor generally equals the value of the coin employed.

The subject of the Indian is so interesting to one who has some knowledge of him that one hardly knows where to stop. Mr. Burbank certainly does not, either in conversation or work. His talks are full of incident, accident, anecdote and history, and when flavored by his personal experience, as they are, listening is a pleasure and time is forgotten. Mr. Burbank has already achieved much, but with his past experience and large influence and acquaintance with the chiefs of so many different tribes, we are safe in saying that the future has much in store for him, and, through him, for us.

CHARLES FRANCIS BROWNE.



#### AMERICAN PICTURES AT THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION AT OMAHA, NEBRASKA.

WHILE it was the primary intention of the Trans-Mississippi and International Exposition's Art Department to give the widest possible scope to the art movement of the present day, naturally, this being an American institution, and situated in a new part of the American Continent, it was thought it would be wisest and best to instill in the visitor a due appreciation of art from the American standpoint. Thus, it was in one sense an educational movement, and, beginning with the earlier American productions, pictures are found by Sontag, Cropsey and Bierstadt. These are important examples of the earlier American landscape painters, and, as such, will always find admirers and be of value in the general work of the art student.

Among the more important of the modern or younger American painters are two pictures by Louis Paul Dessar, a young man, and yet one whose work was possibly the most talked about of any in Paris during the time of his student life there. These pictures, "The Night" and the "Departure of the Fishermen," are of exceeding beauty in the composition and tenderness of tones, the quality of values and richness of color. The story told

in each, while of foreign life, is one of such human interest that it appeals to the people. Unfortunately for us, our own farm life is so recent that it has nothing of romance or association to endear it to the popular mind. Not so with the peasant life of the Old World. For instance, in the picture called "The Night" or "The Evening," we find the association of the workman and his family so intimately connected that as the plowman unhitches his horses, his day's work being done, the wife and mother come to the field to greet him and to accompany him home for the evening meal. On the hillside are a group of women just putting the spark to a heap of



DEPARTURE OF THE FISHERMEN, BY LOUIS PAUL DESSAR.

brush. This is the keynote to the picture, the highest point of light, and, while it in no way detracts from the principal figures in the foreground, gives a brilliant touch which is appreciated.

In "The Departure of the Fishermen" he has woven more of a religious sentiment. The people grouped on the shore enveloped in the early morning mist about the crucifix, at the feet of which the candles are burning, and the kneeling figures of the humble fishermen fill one with a respect for their earnestness. To them, this is not only a duty but a loving reverence which they bestow on their patron saint before they trust themselves on the treacherous waters that furnish the living for them and their

families. One delightful feature in all of Paul Dessar's work is his children, always full of childish innocence and interest. The two that occupy the foreground in "The Departure of the Fishermen," and the one that clings to the mother's skirt in "The Evening," are undoubtedly from the same models, but they express the very acme of that human interest which always appeals to the better side of our natures. There is usually a group of interested spectators about these two pictures.

Near by is a "Norman Bull," painted by William A. Howe, an American artist, famous for his cattle pictures, who occupies the unique position



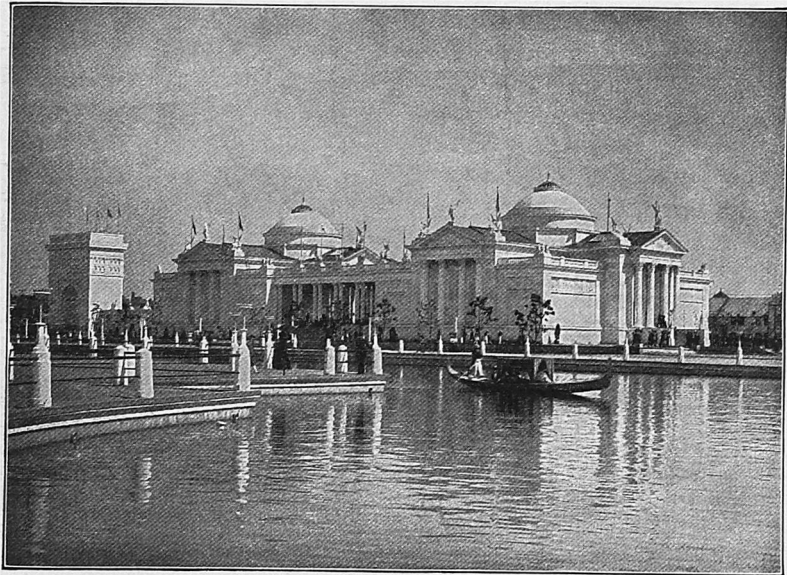
NORMAN BULL, BY WILLIAM H. HOWE.

of being one of the very few American artists whose pictures are admitted to the Salon without going before the jury.

Speaking of animals, a fine scene showing a shepherd followed by his flock, by A. Bryan Wall, is of the impressionist character, but not carried to an extreme. The sheep are painted with the few rapid strokes of a masterly brush, each one standing out distinctly, and yet the whole forming a pleasing mass. This picture attracts universal attention.

One wall is almost completely covered by a group, the center of which is "The Beheading of John the Baptist," by Charles Sprague Pearce, loaned by the Chicago Art Institute. The picture is so well known that it

does not need further description here. Next to it is "The Abandoned Homestead," by Charles H. Davis, which always attracts attention because of its low-lying landscape. The harmonious coloring and outline of the scene carries with it a certain sentiment which, while no figure is seen, expresses the thought of abandonment that the artist wished to express. A. T. Bricher is represented by one of his well-known pictures of the north coast, showing the moss-covered rocks at low tide. The sea is lazy in the heated summer afternoon, revealing here and there the clouds that

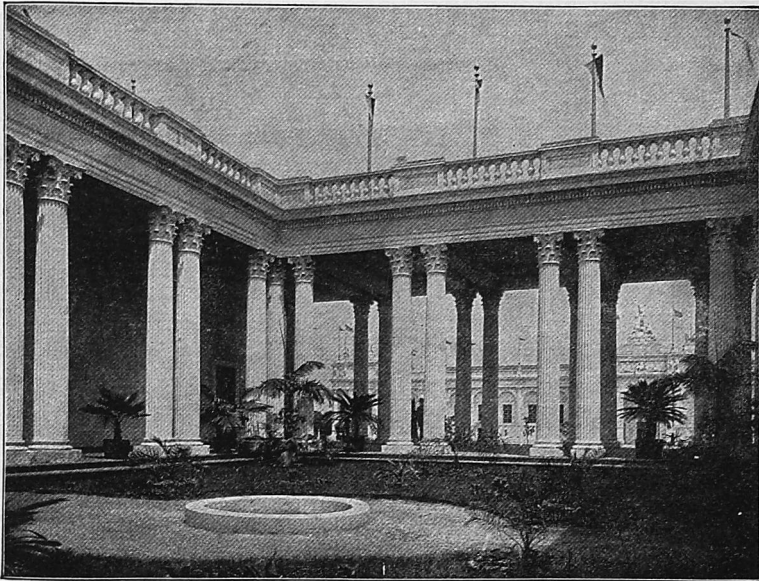


FINE ARTS BUILDING, ACROSS THE LAGOON.

fill the sky, and from which you almost catch the murmur as the ripple comes lazily in over the rocks to the shore. His careful and conscientious coloring; together with his close delineation of nature, always make his pictures pleasing and popular.

Francis P. Paulus and Percy Ives, the latter perhaps best known by his picture of Grover Cleveland painted at the White House, are both represented by carefully painted figures of pleasing subjects. There are pictures by Gaylord S. Truesdell and E. I. Couse, the latter picture filled with the purple and prismatic colors of the modern impressionist school. Well painted, it attracts attention more particularly by its color, though this seems to be but vaguely understood by the general mass of people.

In one of the rooms the visitor will find a Harry Thompson. It is a pleasing example of this artist, handled with the strength and simplicity of color which always makes his pictures valuable. One cannot but turn from it to one by Miss Jeanette Guysi, who was his pupil. You can easily recognize the magnetism the artist wields over his pupils, Miss Guysi's work being full of strength and character as well as individuality that is purely a part of herself, and, at the same time, the picture shows the influence of Thompson.



INTERIOR OF COURT, FINE ARTS BUILDING.

In one corner you will find a bit of brilliant color by Miss Marie Brooks. This little child in a red frock presents a vivid picture of childish life and makes one wish to own it.

R. M. Shurtleff is represented by two pictures full of his own personal character, and one easily recognizes the scenes from which they were taken. Shircliff furnishes this man with unlimited bits of nature, which he is constantly catching and giving to the world.

The West is such a barren field for the artist that most of them seek more prolific pastures, and we are hardly prepared for the good qualities found in three pictures by Mr. Charles A. Cummings, of Des Moines, Iowa. Two pieces of still life and a cattle piece show the close student,

and yet the breadth of a man who works with intelligence and knowledge of his subjects.

Miss Alice B. Guysi is represented by a sketch of a "Canadian Orchard." This, in many respects, is even better than her still life in the same room. It was evidently painted outdoors and gives you the feeling of the outdoor atmosphere. She is a woman of ability and undoubtedly will be heard from later on.

Richard Lorenz's picture of "A Wordless Farewell" finds the usual number of admirers among that class of people who understand a story.



A KITTEN FAMILY, BY J. H. DOLPH.

Percival DeLuce shows two canvases, both carefully painted and well studied, the one, "Tidings from the Sea," being particularly interesting.

J. L. G. Ferriss' picture of "General Howe's Reception or Levee in Philadelphia" is a canvas crowded with brilliant color and animated figures. It is one that finds many admirers because of its careful attention to detail and the costume of the time.

Letitia Hart's picture, "The Keepsake," is one full of interest, and her work being shown in the West for the first time attracts a good deal of attention.

Hy. Sandham is represented by two pictures, one of his characteristic

scenes showing the effects of firelight. It is a pleasing interior of a blacksmith shop where two men are holding an animated conversation while they await the heating of the iron.

Miss H. C. Foss exhibits her "Flower Maker," a picture that has attracted attention in other exhibitions and needs no comment as to its value artistically and from the picture standpoint.

Childe Hassam shows his large canvas, "Autumn of Life." It never loses its interest, and while there is some criticism to be made on it, the story it tells is one of universal interest and full of pathos.



AUTUMN, BY CHILDE HASSAM.

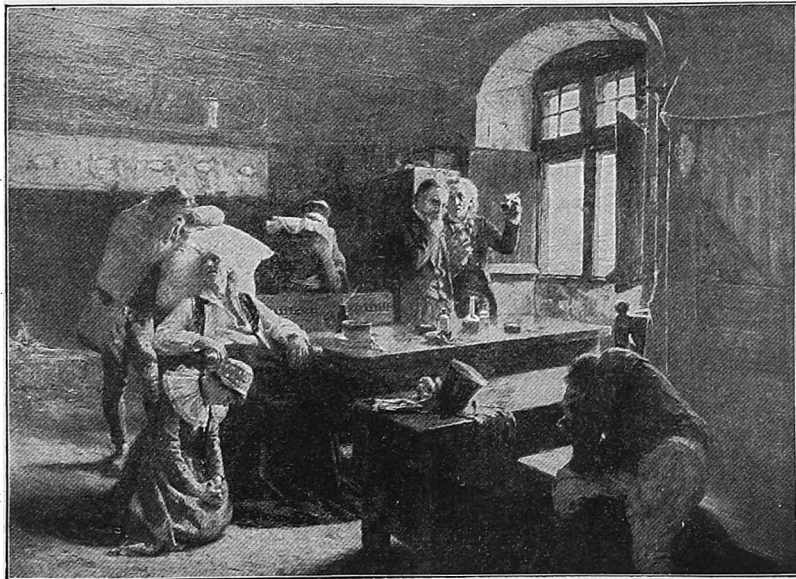
J. G. Brown exhibits a comparatively new canvas, "The Awful Yarn," representing his popular newsboys collected in a group while they listen to the dramatic recital of a story by one of their number. He has, also, the large canvas, "Two for Five," which has already been seen in some of the New York exhibitions.

A. Bisbing is best represented by a group of cattle collected under trees rich in their springtime blossom. It shows careful drawing, well managed coloring, and is generally pleasing because of the atmosphere that pervades the scene.

One of the most important pictures by an American artist in the whole



collection is the "Last Moments," by Henry Mosler. This artist is so well known by his pictures of the peasant life of Normandy that one is prepared for the unusual interest and good qualities contained in this canvas. The old man, on whom Death is about to set his seal, occupies the center of the picture, at his feet kneels the daughter, and at the back the mother and son. In the foreground of the rustic interior in which the scene is placed is seemingly a neighbor of the family and certainly an old friend, which is shown by the grief he exhibits. The two physicians, who argue at the back with



LAST MOMENTS, BY HENRY MOSLER.

characteristic professional dignity, feel their position, and the consultation is full of importance.

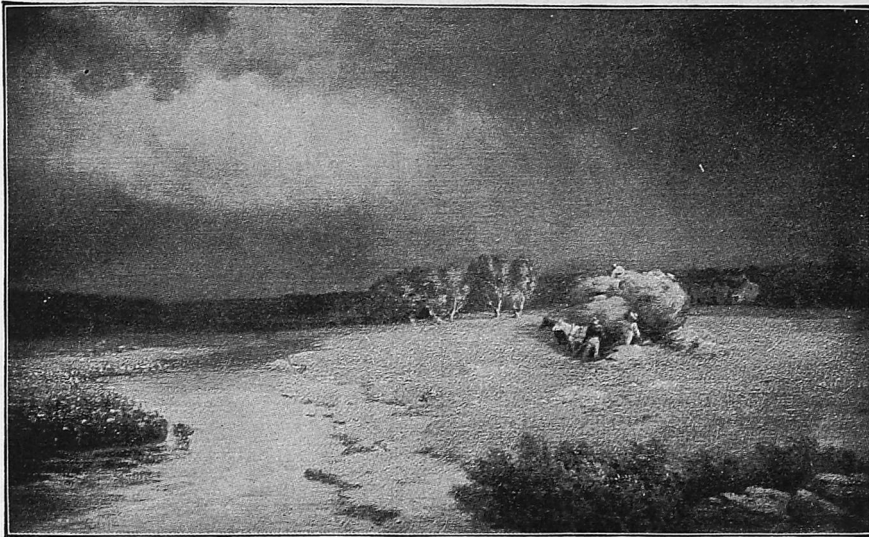
Birge Harrison is well represented by his "Departure of the Mayflower," a picture so well known as to require no words of description.

William T. Richards shows a marine, "Off Sark," which has the quality, for which his pictures are noted, of representing the sea in action.

Robert Reid deserves more than a passing notice because of his two canvases, both of a decorative quality. One, the "Opalescent Girl," attracts the attention of both artist and critic. A female figure sitting before the fire is painted in such dainty tints and tones that it seems to be a part of a dream. The air and atmosphere falls about her in quivering light. The

effect is one that entrances and fascinates the visitor, particularly, if he or she be one who knows or understands something of the qualities that enter into a picture. This artist has been achieving great distinction through his pictures, and the "Opalescent Girl" is certainly one of his best.

L. M. Wiles has two carefully painted canvases, somewhat after the manner of the old school of American art, but full of good and pleasing qualities. His son, Irving R. Wiles, is also represented by the "Russian Tea," a picture flooded with the warm light and effect of color produced by the lighted candles that send a glow on the faces of all the group.



THE COMING SHOWER, BY L. M. WILES.

Among the dreamy, misty scenes which are so popular among a certain class of painters there should be mentioned those by Charles H. Ault and A. M. Curtis.

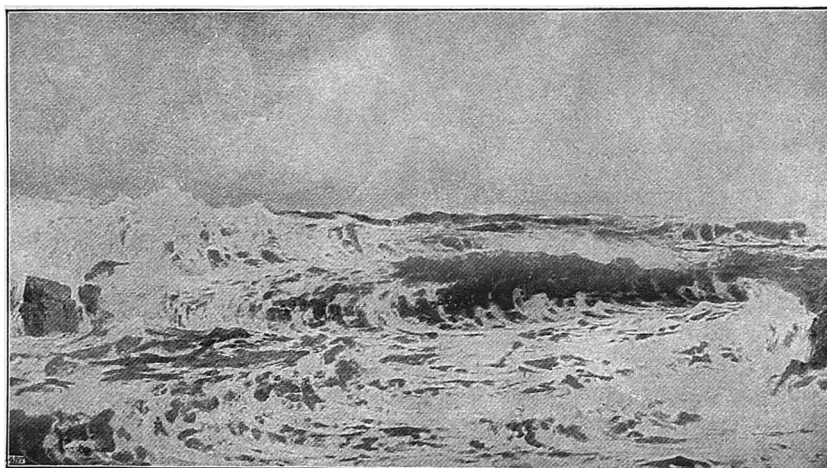
J. B. Sword has a large canvas, "Hunting Dogs." His work is well and favorably known to the Eastern public.

C. X. Harris, of Philadelphia, has sent a little canvas on which is depicted with photographic accuracy a scene during the days of New Amsterdam. It is resplendent with brilliant coloring, the figures being beautifully drawn and daintily executed.

Robert Hopkins, a man but little known because of his modesty and retiring disposition, has three works that show the strength and knowledge

of one who has lived in the scenes he represents. His seas are full of dashing waves, of water that moves, and yet there is with them much of dreamy poetic feeling. In contrast with these might be mentioned William E. Norton, whose "Moonlit Waters" are full of vague suggestions that causes one to linger and dream.

Frederick W. Freer is so well known by his work that it seems superfluous to add anything to it, but both pictures of his shown in the exhibition are of particular interest to that class of people who generally surround themselves with evidences of refinement. His own work is so full of the refining influences of home life that they appeal to us.



OFF SARK, BY WILLIAM T. RICHARDS.

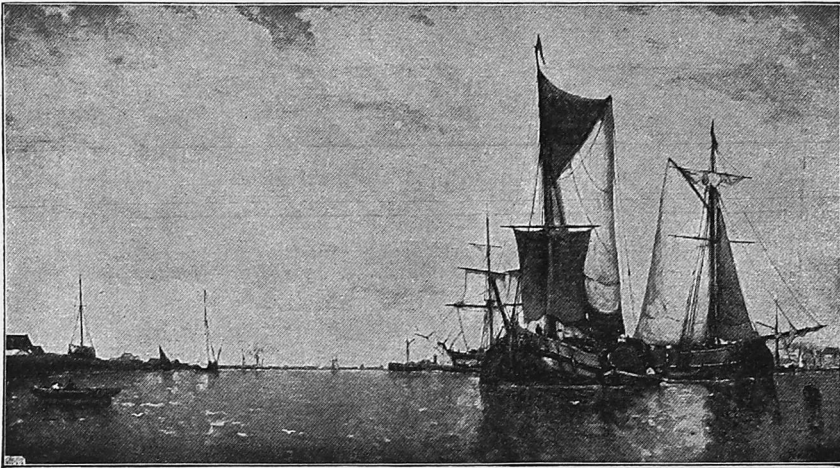
L. H. Meakin, Elmer Brown and George Wharton Edwards are all represented by pictures characteristic of their manner of painting, and whose good qualities are always in evidence.

Kenyon Cox's picture, "Science Instructing Industry," is from the late exhibition of the Academy in New York, and finds many admirers.

It is curious to watch the Indians of the Indian Congress, as they go through the galleries robed in their aboriginal decorations, walking stolidly along from room to room with now and then a grunt of satisfaction as they stand before some picture which they seem to understand, particularly if there is a horse in it, as, for instance, the picture of "Gone," by Amedee Joullin, in which is represented a young Indian brave watching the last moments of his dying father, a chief who is mortally wounded. Before

this canvas they collect in groups, talking in their own language and giving every indication that they thoroughly understand the story expressed.

One room is set apart almost exclusively for pictures that lean toward the impressionist school. This room is usually well filled with people who frankly say they do not understand the vivid color and strong handling of this manner of painting, though, now and then, one is attracted by something which appeals to them, or which they can grasp, notably, "Morning in the Woods," by W. R. Leigh. It has a feeling of misty morning dews with the sunlight breaking through the trees which, although in very vivid



SOUVENIR DE LE TOMISE, BY PAUL, JEAN CLAYS (BRUSSELS).

coloring, approaches more clearly to what the average mind can grasp and understand.

Atha Haydock, of Cincinnati, Ohio, has a picture of "Plum Blossom Time in Yokohama," which is much discussed. Henry Read, of Denver, is shown in a carefully painted canvas representing a girl going to the well. The effect of sunshine and dainty coloring is pleasing and conveys the proper feeling to most people who admire excellence of workmanship. While speaking of Denver artists we should not forget the excellent landscape by Charles Partridge Adams.

Among the very good marines is one by F. K. M. Rehn, the "Moonlit Sea."

J. H. Dolph, the cat painter, attracts the attention of all lovers of animals by his "Cat Family," and also by his picture "Something in the Wind," which appeals to sportsmen.

Edward Gay has a large canvas entitled "Waste Lands," replete with that immeasurable distance of which he seems to be such a master. All who admire landscapes stop and enjoy it.

J. C. Niccol's "Sunlight Sea" is well hung in a light that is particularly favorable to it.

J. Wells Champney's "Afternoon Tea" is a pleasing bit of harmonious coloring in pastel.

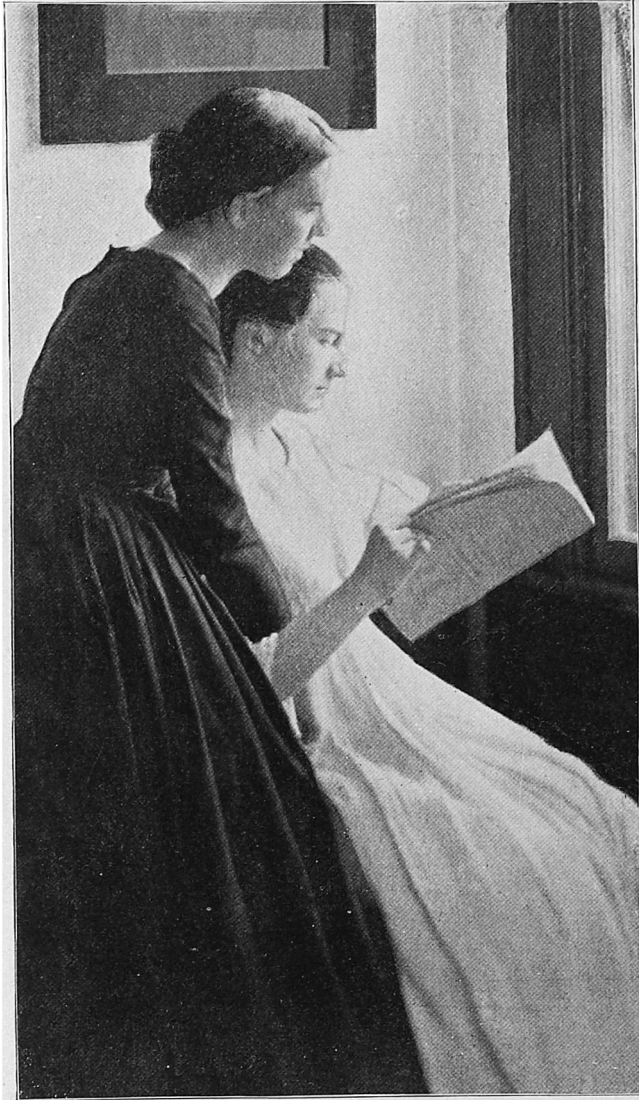
Before closing I want to mention two pictures by Alexis J. Fournier — one a most vivid sunset, yet true to nature, though sometimes spoken of as being too highly colored; the other, a more pleasing picture because of its painter qualities and its generally good composition, is that of "Spring Pastoral," a group of sheep collected under the blossom-laden trees of an old orchard.

While this in no way covers the list of pictures, it takes up in a measure the more important American artists represented, and in a general way will call to the mind of the art lover some examples of American art that will be remembered in the West after the exposition has passed away.

Omaha, Neb.

A. H. GRIFFITH,

*Superintendent Bureau of Fine Arts,  
Trans-Mississippi and International Exposition.*



THE READERS  
PHOTOGRAPH BY CLARENCE H. WHITE  
OF THE NEWARK CAMERA CLUB  
NEWARK, OHIO



UNE PARISIENNE  
BY J. C. LEYENDECKER



“THE WOODS”  
PHOTOGRAPH BY WALTER MEITZ  
OF THE NEWARK CAMERA CLUB  
NEWARK, OHIO

An article on the  
Newark Camera Club  
will shortly appear